

Sao Paulo: City of Music and Culture

**MIP 365
Cities of Music and Culture
Winter 2014
December 6-16, 2013
Sao Paulo, Brazil**

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Course Description & Objective:

This course is designed to give students an introductory insight and understanding of the music industry in select cities. Through immersion in the music and culture of Sao Paulo, students will recognize the comparisons and contrasts of the industry tactics employed by individuals and businesses in the field to those in the United States, while gaining awareness of culture's role in shaping Brazilian life. Students will become cognizant of the contextual fabric that motivate and inform the industry and will utilize this knowledge to focus specific emphasis on their own area of interest.

Key Understandings

- Factors which contribute to Brazil as a culturally rich & diverse country
- Combination of cultural, political, economic and societal factors that impact Sao Paulo, Brazil and in turn, the music
- Stereotypes about Brazil & Brazilians. Evidence to the contrary to challenge these ideas, specifically utilizing Brazil's vast musical expressionism as examples
- Impact of language in the understanding and pleasure of music
- Utilize key terms and concepts for the music industry
- Critically analyze music, assess marketability and overall project value
- Develop skills of a creative leader and active problem solver
- Demonstrate effective communication in personal journals and final project
- Adapt to new frameworks, cultures and ideas

Text & Materials:

There is no required text for the class. There are suggested readings and videos available for informative purposes. Students are encouraged to view as much of this material as possible in order to be best prepared for the time in Brazil.

Suggested Readings:

Avelar, Idelber and Dunn, Christopher. *Brazilian Popular Music and Citizenship*. Durham: Duke University Press, 2011

Freyre, Gilberto. *The Masters and the Slaves (Casa-Grande & Senzala): A Study in the Development of Brazilian Civilization*. trans. Samuel Putnam. Berkeley: University of California Press, 1987 [1933].

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McCann, Brian. *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*. Durham 7 London: Duke University Press, 2004.

McGowan, Chris and Ricardo Pessanha. *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Revised & Expanded Edition). Philadelphia: Temple University Press, 2009.

Neate, Patrick and Platt, Damian. *Culture is Our Weapon: Making Music and Changing Lives in Rio de Janeiro*. London: Penguin, 2006

Perlman, Janice. *Favela: Four Decades of Living on the Edge in Rio de Janeiro*. New York: Oxford University Press, 2010

Rohter, Larry. *Brazil on the Rise: The Story of a Country Transformed*. New York: Palgrave Macmillan, 2010.

Vianna, Hermano. *The Mystery of Samba: Popular Music and National Identity in Brazil*. Ed. and trans. Charles Chasteen. Chapel Hill: University of North Carolina Press, 1999.

Suggested Viewings:

- Sugar Kane TV Episode Two, Live at Hangar 110, Sao Paulo
<http://www.youtube.com/watch?v=4lXULTMqhbY&feature=related>
- Part One of BBC World Program on Carnaval, northeast Brazil and music:
<http://www.bbc.co.uk/programmes/b00hgbwv#p007jz6k>
- Part Two of BBC World Program on Candomble, music and features Grupo Bongar:
<http://www.bbc.co.uk/programmes/b00hkc14#p007k108>
- Part Three of BBC World Program on Samba and Favelas:
<http://www.bbc.co.uk/programmes/b00hql07>
- Anthony Bourdain *No Reservations* Season Three, Sao Paulo available on iTunes
- Anthony Bourdain *Layover*, Sao Paulo available on iTunes

Films:

- *Favela on Blast* available on iTunes
- *AfroReggae: Nenhum Motivo Explica a Guerra* available on iTunes

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Grading:

Attendance: 10%

Participation: 20%

Journals: 30%

Final Marketing Project: 40%

Letter grades will be assigned according to the following formula:

<60=F, 60-66=D, 67-69=D+, 70-73=C-, 74-76=C, 77-79=C+, 80-83=B-, 84-86= B, 87-89=B+, 90-93=A-, 94-96=A, 97-99=A+

A Superior Work: Demonstrates total mastery of all material and concepts. Attends and participates in all classes and discussions. Material will be well organized and presented in a clear and proficient manner, on time and without typos or errors.

B Above Average Work: Adequate mastery of material and concepts. Attends and participates in class and discussions. Material sufficiently organized and presented in a clear and proficient manner, on time and with minimal typos or errors.

C Average Work: Minimal mastery of material and concepts. Performs at basic level required. Attends most classes and participates in discussions occasionally. Material could be more organized and presented more clearly. Material is late or contains typos or errors. Could use improvement.

D Below Average Work: Less than minimum mastery of material and concepts. Performs below expected level required. Rarely attends and participates in class. May have problems completing material or assignments on time and without significant typos or errors. Definite improvement needed.

F Unacceptable Work: Insufficient mastery of material and concepts. Performs below expectation. Misses or does not participate in class and discussions. Material disorganized or poorly cited, not completed on time, or with serious typos or errors.

Requirements:

General:

Student attendance at all lectures, tours and ancillary organized group events is mandatory. This includes all meeting times, including those at the residence or at meals.

Meetings begin promptly at **8:00AM daily**. Students are expected to have eaten and be prepared for the day by this time.

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Being on time is of utmost importance and is a consideration of all members of the tour. The group should not be kept waiting for you at any time, in any situation, anywhere. Lateness will not be tolerated. **Rule of thumb:** If you are early, you are on time. If you are on time, you are late.

Students must consult with Darren if they are sick or experiencing other issues which effect participation.

Students participating in the Study Tour are an extension of Drexel University and expected to act responsibly in all circumstances.

Active participation is expected and will be considered in final grade tabulation.

Journal:

Students will keep a journal during the Study Tour. One journal entry is expected for each day on the ground in Brazil for a total of eight (8) entries. An excellent journal will include embedded media from the Study Tour such as videos and photos.

Format:

You are a company liaison in charge of scouting locations in Sao Paulo for a future office. In order to staff an office in Sao Paulo, the company would need to relocate 50+ families from the United States. Though the company is looking for insight into potential business opportunities, including partners, technology and resources, the company is especially concerned about the quality of culture in the city. Therefore, you will also need to complete a basic guide to music and culture to help staff understand the vast cultural offerings of Sao Paulo. Keep in mind that staff and clients alike are well traveled with varied tastes and interests. The company will be relying on you to sell the “soft power” of Brazil in order to fill its ranks in Sao Paulo. Your company is counting on you, so be sure the report is top-notch.

Journals will be submitted for review on the date specified in the syllabus, on time or will be considered late. No late work will be accepted. No exceptions. No make-ups.

Journals will be submitted online using the following naming convention:

EXAMPLE: First_Last_Journal# (Antoinette_Westphal_Journal_One)

Journals receive a two (2)-point deduction for incorrect naming convention.

Final Project

All students will create a PowerPoint of no less than twelve to fifteen with accompanying narration.

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Students will dedicate no less than two slides on one lecture, individual or visit to discuss at length. Students will gather documents, take photographs and record video / audio for inclusion in this portion.

Students will collect material artifacts that inform their research agenda for the rest of the project such as: music, magazines, flyers, postcards, tchoktes, handicrafts, signage, packaging, advertisements, clothing, and any other items that help define the experience and for inclusion in the final project.

The PowerPoint will explore comparisons and contrasts between the Brazilian & US music industries. Based on your experience describe how you may be able to partner with a Brazilian artist or music company to expand their global reach. Be sure to

- a) Describe the broader cultural connections between music and other areas of life.
- b) Include the overall music and cultural conditions in Sao Paulo and Brazil that would lend to an extension of the music industry in South America.
- c) Use information from journal to provide cultural points of interest.
- d) Explore potential cross-cultural connections that can be made between Sao Paulo and the Philadelphia music industry and outline a vision using examples.
- e) Discuss your experience in Sao Paulo and reflect upon what you learned and what you wished that you learned that might have given you better insight into your particular interest in the music industry.

Non-Music Industry Majors:

- f) Consider possible issues that a person in your major or industry interested in Brazil or Sao Paulo should be made aware. What significant cultural issues did you experience that you find relevant and what obstacles may someone in your position expect to encounter, if any?

Projects will be submitted for review on the date specified in the syllabus, on time or will be considered late. No late work will be accepted. No exceptions. No make-ups.

Projects will be submitted online using the following naming convention:

EXAMPLE: First_Last_Final_Project (Antoinette_Westphal_Final_Project)

Journals receive a two (2)-point deduction for incorrect naming convention.

Academic Honesty

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Students are expected to read, understand and follow Drexel's Academic Honesty policy and other related codes of academic conduct, which can be found in its entirety at https://drexel.edu/provost/policies/academic_dishonesty.asp

Email Communication Policy

In order to facilitate the timely response and delivery of email communication between the professor and students, please utilize your Drexel email address when corresponding. I will only email you from my Drexel email address and will respond to only at yours. For further information on Drexel's email policy, visit: http://www.pages.drexel.edu/~cac/official_drexel_email.html

Accommodation of Disabilities

Students with Disabilities who believe that they may need academic adjustments in this class are encouraged to contact the professor as soon as possible (preferably within the first week of class) to ensure that documented accommodations are implemented in a timely fashion. All discussions will remain confidential. Further information may be found at <http://www.drexel.edu/ods>

Course Schedule

Below is the schedule of events for Sao Paulo: City of Music and Culture.

Day One: Depart for Sao Paulo

Day Two: Arrive Sao Paulo / Orientation / SIM Music Festival

Day Three: Parque Ibirapuera / Street art tour with Mickemball / Vai Vai Samba Practice

Day Four: Estúdio El Rocha / Lecture with Dr. Fernando Iazzetta @ USP Music Department / Samba nightclub

Day Five: Desmonta Records / Casa Nam / Museu of Image and Sound / Centro Cultural

Day Six: Chuck Hipolitho / NaMídia / Batalha do Beco hip-hop face-off

Day Seven: YB Records / Listening party with Luciana Oliveira / Luiz Schiavon at Agência / Casa do Núcleo

Day Nine: Sao Paulo city tour / Lunch at Mercado Municipal / George Ferreira and Black Embers Records / Heliópolis for party and show with Diana dos Teclados

Day Ten: Wrap Up / Departure

December 20: Journals Due

January 15, 2014: Final Project Due

*This Syllabus is subject to change at the Instructor's discretion. Any changes will be communicated via email.