UNSW SYDNEY | Australia's Global University

MUSC2116

Sound, Society and Self in World Music

Semester One // 2018

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	Wednesdays 11:00am-12:00pm	Room 124, Robert Webster Building	9385 4389

Lecturers

Name	Email	Availability	Location	Phone
Manolete Mora	m.mora@unsw.edu.au	as above	as above	as above

Tutors

Name	Email	Availability	Location	Phone
John Napier	j.napier@unsw.edu.au	t.b.a.	Room 113, Robert Webster Building	9385 6953
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School Contact Information

Room 312, level 3 Robert Webster Building

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Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a

class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

Music is part of the life of people everywhere, and as George Eliot once said, there is no feeling, except the extremes of fear and grief, that does not find relief in music. Universal though these truths might appear to be, the various musical expressions of the world's peoples are as diverse, unique, and sometimes strange, as the natural and cultural worlds that make them. Today we can access that musical diversity easily. We can buy it, download it, iPod it. But just how much do we know about the peoples, histories, sentiments, and lives of the musicians and singers that produce this music? How much do we grasp the beauty, the yearning, and the spirituality in that music? What can we learn that will deepen our appreciation, understanding, and perhaps performance of the many musical expressions available to us today?

This World Music course surveys and examines the relationships between music, the society in which it is performed, and individual selves. It explores both traditional and contemporary music of Aboriginal Australia, South-east Asia, India, Central Asia and the Middle East, West Africa and the Caribbean, and marginal Europe. It examines how musical practices express, shape, and allow for the individual and collective construction and negotiation of identity, ethnicity, gender, spirituality and class. It investigates how transformations in music both as social practice and as sound chart responses to modernity, state intervention, globalisation, conflict, dispossession and migration. The course also fosters direct experience of music in diverse cultural contexts through field work.

At the conclusion of this course the student will be able to

1. Locate diverse genres of world music within historical, socio-cultural, and global contexts.
2. Recognize diverse genres of world music on basis of their aesthetic differences.
3. Analyse world music, in terms of sound, text, and performative dimensions, as social and cultural behaviour.

Teaching Strategies

Students attend a weekly two-hour lecture and one-hour tutorial. Lectures are augmented with videos, film, slides, sound recordings, and powerpoint presentations. Tutorials involve discussions of readings, aural analysis of selected musical examples, demonstrations, and hands-on practical work. Set readings and listening requiring students responses will be directed towards historical, social, cultural, and aesthetic differences in the world music genres studied. Students will maintain a reflective journal or blog to record their responses to set readings and listening and record the processes involved in the ethnographic team research project. This project will require students to collaborate on investigating and documenting community-based music-making in multi-cultural contexts in Sydney.

Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ethnographic research project/presentation	40%	May 30: 11:00am - 2:00pm & May 31: 12:00 - 2:00pm	1,2,3
Listening Test	30%	April 11 (during lecture) & May 30 (9:00 - 10:00am)	1,2,3
Discussion blog	30%	Blogs are due at 11:59pm on the following days - Blog 1 Mar 19: Blog 2 Mar 26: Blog 3 Apr 9: Blog 4 Apr 30	1,2,3

Assessment Details

Assessment 1: Ethnographic research project/presentation

Start date:

Length: Presentation: 10 min + 5 min question time/Report: 2,000 words

Details: In groups of 4-5 students students must complete two components – a research report worth 20% (min. 2000 words) and an oral presentation (15 mins) worth 20%.Students will be provided with written feedback online after submission of the research report.

Additional details:

Details: The oral presentation is to be completed within 10 mins with remaining 5 mins reserved for feedback and questions. Groups must have their presentations ready on a USB flashdrive with AV materials ready to present; there will be no time for complicated setups.

The research project written report is due 11:59 pm Jun 7 via Turnitin.

**** More detailed instructions can be found in the Moodle course folder: Learning Activities & Assessment/The Ethnographic Research Project***

Submission notes: Oral presentation in class; written report due 11:59pm Jun 7

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Listening Test

Start date:

Length: Listening Tests 1 & 2 each 30 mins; each 6 examples to identify and describe.

Details: This assessment task consists of two tests of equal weighting. Tests will be 30 mins each in duration. This is the final assessment task.Test papers will be returned with marks and comments as necessary.

Additional details:

This assessment task consists of two tests of equal weighting. Tests will be 30 mins each in duration. Test papers will be returned with marks and comments as necessary.

Submission notes:null

Turnitin setting: This is not a Turnitin assignment

Assessment 3: Discussion blog

Start date:

Length: Four blogs each 500 words

Details: Students will be required to submit four blogs of 500 words each at times specified.Students will be given feedback on blogs after they have been posted.

Additional details:

This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Submission notes: All blogs are to be submitted via Turnitin at 11:59pm on the due date..

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

View class timetable

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	Introduction: studying & listening to world music; music & society. Methods. Main musical concepts. Other concepts: cultural relativism, multiculturalism, cosmopolitanism, interculturalism, social function, selfhood. Tutorial readings will be announced in the lectures.
Week 2: 5 March - 11 March	Lecture	The Black Atlantic 1 – Traditional Music from Ghana & Senegal 1. Introduction to West African musics. *Ghanian traditions: Ewe Gahu* & Dagaaba *Bawaa* 2. *Mandinka traditions: Djembe & Sabar*
	Tutorial	• Discussion of methods & concepts, and group research projects. • Group self-selection to be finalized by students.
	Assessment	**Blog 1 Assignment** Assigned March 7/Due 2 Mar 19 11:59pm. 500 words. (late submission will incur a penalty of 5% per day) 1. Read the following article by Bodomo & Mora. 2. Summarise the significance of music and dance among the Dagaaba of Ghana and refer to specific musical examples from the article to illustrate your points (max. 200 words) 3. Listen closely to Sound Example 3 from the Bodomo & Mora article and describe the music; this includes the instruments/voices, the form and any noticeably recurring musical patterns. Include the Daagare musical terms when identifying the elements of the sound (instruments, sound makers) and form (sections and structure) of the music.

		Adams Bodomo and Manolete Mora. 'Documenting Spoken and Sung Texts of the Dagaaba of West Africa'. Empirical Musicology Review Vol. 2, No. 3. 2007 (article and musical examples may also be found through the online Empirical Musicology Review archive at: http://kb.osu.edu/dspace/handle/1811/28815 The following article provides a more general reference and context for Dagaare (North West Ghana) music within West Africa. Jacqueline Cogdell DjeDje 'West Africa: an introduction'. The Garland encyclopedia of world music. Volume 1. pp. 442-470. New York: Garland Pub., 1998-2002. pp. 442-470. (This volume is available in the UNSW Library; the article is available on Moodle in the Content & Resources/Required Reading folder).
Week 3: 12 March - 18 March	Lecture	The Black Atlantic 2 - Contemporary music from Ghana & Senegal 1. *Ghanaian Highlife* 2. *Senegalese Mbalax*
	Tutorial	• A list of research groups and their membership will be posted on Moodle. • Practical workshop: Understanding and playing African polyrhythms; two against three pattern; 12/8 bell patterns.
	Assessment	Blog 2. Assignment Assigned March 14/Due March 26 11:59pm. 500 words. (Late submissions will incur a penalty of 5% per day) Based on independent research, select one of the following West African artists: • Khaira Arby • Rokia Traoré • Ali Farka Touré • Amadou and Mariam • El Hadj Djeli Sory Kouyate • Ablaye Cissokko On your selection, write succinctly on the following (minimum 500 words not including references or song texts):

		1. Your discovery process in finding this particular artist (about 50 words); where you began your search and where you ended up (see points a & b below) 2. Relevant biographical notes (about 100 words in point form). 3. A description of the artist's particular contribution to traditional or contemporary West African or a specific local musical culture (about 150 words). 4. A brief commentary of at least one musical example from the artist's output that illustrates point 3 (200 words). A link to the source of your audio/visual example should be included. In undertaking this blog task pay particular attention to the following: 1. Quality of your sources (Wikipedia won't get you far as an ultimate source). Best are academic articles in refereed journals, scholarly books on the subject, reliable and established encyclopedias (the latter as a starting point). Consult your tutor or lecturer if in doubt as to the quality of your source. 2. Proper referencing of written and audio/visual recordings. Use one of the standard referencing systems (e.g., APA, Harvard, MLA, Chicago, etc.). Note the difference between article, book and audio/visual citations.
Week 4: 19 March - 25 March	Lecture	Al Andalus/North Africa - Andalusian classical music: Morocco, Tunisia & Algeria
	Tutorial	Submission and discussion of research topics; each research group to lead discussion. Discussion of Blog 1.
Week 5: 26 March - 1 April	Lecture	The Iberian Peninsula (Al Andalus): Spain Music of the dispossessed: *flamenco*
	Tutorial	Discussion of Blog 2 How to write research abstracts
	Assessment	Blog 3 Assignment Assigned March 28/Due April 9, 11:59pm (Late submissions will incur a penalty of 5% per day) 1. Review the PowerPoint presentation for the

		lecture on Flamenco. Pay particular attention to the slides (24-27) that highlight various hybridized forms of flamenco or musical forms derived from flamenco. 2. Find an audio or video example of hybridized or fusion flamenco from one of the individual artists or groups referred to in these slides; do not use the same examples from the slides. Discuss in 500 words the reasons why you consider your example a hybridization or fusion of flamenco and an other musical genre or style. Be sure to clearly identify the various musical and/or cultural elements, particularly those crucial to the hybridization process.
Break: 2 April - 8 April		
Week 6: 9 April - 15 April	Lecture	Listening Test 1 The Iberian Peninsula (Al Andalus): Portugal. Music of the dispossessed: *fado*
	Tutorial	Submission and discussion of 400-word research abstracts. *Flamenco* rhythms and forms. Discussion of Blog 3.
Week 7: 16 April - 22 April	Lecture	The Music of the Dispossessed: Greek *Rembetika*
	Tutorial	Aural analysis of *fado.*
	Assessment	Blog 4 Assignment Assigned April 18/Due April 30, 11:59pm (Late submissions will incur a penalty of 5% per day) Read and summarise in 500 words the following article. Are any of the musical examples from the lecture of relevance to this article? Support your response. Gail Holst-Warhaft. 'The Female Dervish and Other Shady Ladies of the Rebetika.' In: *Music and gender : perspectives from the Mediterra nean.* Tullia Magrini (Ed). Chicago : University of Chicago Press, 2003 Available at Main Library Level 8 (780.82/35) (to be uploaded to Moodle)
Week 8: 23 April - 29 April	Lecture	The Black Atlantic 3 – The Caribbean: Cuba

		The Cuban *son* complex (*son, mambo,* and *timba)*

	Tutorial	Rembetika forms & metrical structures/documentary.
Week 9: 30 April - 6 May	Lecture	The Black Atlantic 4 - Brazil *Candomble, samba* & *tropicalia*
	Tutorial	Discussion of Blog 4. Practical workshop: understanding and playing the *son* and *rumba* clave; samba batucada rhythms.
Week 10: 7 May - 13 May	Lecture	The Gong Chimes of Southeast Asia: The Indonesian gamelan
	Tutorial	Practical workshop: the Balinese gamelan semar pegulingan (in Webster room 331).
Week 12: 21 May - 27 May	Lecture	Songs of place and power: Traditional and contemporary Indigenous Australian
	Tutorial	Listening Test Revision
Week 13: 28 May - 3 June	Assessment	Listening Test 2
	Assessment	Research Project Presentations (G18/schedule t.b.a): • May 30. 11:00am – 2:00pm • May 31. 12:00 – 2:00pm • Project Reports submitted by 11:59pm Jun 7 via Turnitin

Resources

Prescribed Resources

Recommended Resources

Recommended Texts
Brazil and Cuba: Appleby, David, P. *The Music of Brazil.* Austin: University of Texas Press (On Reserve) pp.103-115. Guillermoprieto, Alma. 1991. *Samba.* New York: Vintage Books. Perrone, Charles. 1989. *Masters of Contemporary Brazilian Song.* Austin: University of Texas Press. Carpentier, Alejo & Timothy Brennan. 2001. *Music in Cuba.* Minneapolis : University of Minnesota Press. Fernandez, Raul A. 2006. *From Afro-Cuban rhythms to Latin jazz.* Berkeley : University of California Press. Moore, Robin. 2006. *Music and revolution : cultural change in socialist Cuba.* Berkeley : University of California Press. Steward, Sue. 1999. *Musica! : the rhythm of Latin America : salsa, rumba, merengue, and more.* San Francisco : Chronicle Books **Portugal, Spain & Greece:** Holst-Warhaft, Gail 2006 *Road to rembetika : music of a Greek sub-culture : songs of love, sorrow, and hashish.* Limni : D. Harvey. Vernon, Paul 1998. A history of the Portuguese fado. Brookfield, VT : Ashgate. Washabaugh, William 1996. *Flamenco: passion, politics, and popular culture.* Oxford **Indonesia:** Mora, Manolete 2011 'Negotiation and hybridity in new Balinese music: Sanggar Bona Alit, a case study'. *Perfect Beat.* Vol

12 (1).

Tenzer, Michael

1991 *Balinese music.* Berkeley: Periplus Editions.

2000 *Gamelan Gong Kebyar: The Art of Twentieth-Century Balinese Music.* Chicago: University of Chicago Press.

Indigenous Australian:

Corn, Aaron

2010 “Land, Song, Constitution: Exploring Expressions of Ancestral Agency, Intercultural Diplomacy and Family Legacy in the Music of Yothu Yindi with Mandawuy Yunupiŋu”. *Popular Music,* Vol. 29, No. 1 pp. 81-102.

West Africa:

Mora, Manolete and Adams Bodomo.

2007 'Documenting Spoken and Sung Texts of the Dagaaba of West Africa.’ *Empirical Musicology Review.* Vol 2 (3). 81-102. 2007.

Chernoff, John Miller. 1996 African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms. Chicago: University of Chicago Press.

General

Stokes, Martin (ed.). 1994. *Ethnicity, Identity and Music: The Musical Construction of Place,* Oxford, Providence: Berg.

Brazil and Cuba

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press.'Cuba', pp. 26-39.

'Brazil', pp. 64-68.

Olsen, Dale A. and Daniel E. Sheehy, ed.

1998 . *The Garland Encyclopedia of World Music, Vol. 2: South America, Mexico, Central America, and the Caribbean.* New York: Garland.

Charles A. Perrone, 'Popular music of Brazil', pp. 107-111.

Gerard Béhague, 'Afro-Brazilian traditions', pp. 340-355.

Olavo Alén Rodriguez, 'Cuba', pp. 822-840.

Portugal and Spain:

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press.'Spain', pp. 121-126. 'Portugal', pp. 115-121. 'Greece', p26-134.

Rice , Timothy, James Porter, and Chris Goertzen, ed.

2000 *The Garland Encyclopedia of World Music, Vol. 8: Europe.* New York: Garland.

Salwa El-Shawan Castelo-Branco, 'Portugal', pp. 576-587.

Elizabeth J. Miles and Loren Chuse, 'Spain', pp. 588-603.

Jane K. Cowan, 'Greece', pp.1007-1028.

Southeast Asia

Miller, Terry E. and Sean Williams, ed.

1998 *The Garland Encyclopedia of World Music, Vol. 4: Southeast Asia.* New York: Garland.

Deborah Wong and René T. A. Lysloff, 'Cultural music and cultural politics', pp. 95-112.

Patricia Matusky, 'Island Southeast Asia: an introduction', pp. 594-597.

David Harnish, 'Bali', pp. 729-761.

West Africa

Manuel, Peter. 1988. *Popular Musics of the Non-Western World*. Oxford University Press.'West Africa', pp. 89-95.

Stone, Ruth M., ed.

1998 *The Garland Encyclopedia of World Music, Vol. 1: Africa.* New York: Garland.

Ruth M. Stone, 'African music in a constellation of arts', pp. 7-11.

Jacqueline Cogdell DjeDje, 'West Africa: an introduction', pp. 442-470.

Course Evaluation and Development

Students have the opportunity to provide evaluative feedback on the course through UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is important and provides one means for improving the course for subsequent cohorts.

Image Credit

Damien Blue (musician/painter, Cameroon)

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