MUSC2116

Sound, Society and Self in World Music

Term Two // 2019

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	Wednesdays 11:00am - 12:00pm	Room 124, Robert Webster Building	9385 4389

Tutors

Name	Email	Availability	Location	Phone
Ben Phipps	b.phipps@unsw.edu.au			

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

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.

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.

Course Learning Outcomes

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

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ethnographic research project/presentation	40%	21/08/2019 04:00 PM	1,2,3
Discussion blog	30%	Not Applicable	1,2,3
Listening Test	30%	Not Applicable	1,2,3

Assessment Details

Assessment 1: Ethnographic research project/presentation

Start date:

Length: Ethnographic research report: 2000 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:

How to submit the ethnographic research project report?

At the beginning of the term, your course administrator will send you an invitation to the UNSW World Music Ethnographic Research Project Website. The email will contain a user name and a password. Follow the hyperlink given in the email to set up your account.

Once you have set up your account you will arrive at a dashboard. There you will be able to create your 'post'. It may be a good idea to bookmark the admin page (dashboard) of this site as you will probably return to it a number of times. If you find you can not return to the dashboard after you have set up your account you will be able to find this page by using the following URL: https://blogs.unsw.edu.au/worldmusicprojects/wp-admin/

Each time you visit please save your work as a draft. The course administrator will be able to see your work in draft form but no one else will be able to. When you are sure your post is ready, please click the 'publish' button.

Submission notes:(1) Group self-selection to be finalized by students by June 11. (2) A list of research groups and their membership will be posted on Moodle by June 18. (3) Research topics and contacts with research subjects finalized by June 25. (4) Brief report on research progress during tutorials on July 3 and 4. (5) Submission on July 16 (11:55pm) and discussion of 400-word research abstracts at tutorials on July 16 & 17. (6) Written project report submissions Aug 14, 4:00pm. (7) Project oral presentations Aug 21 (12-4pm).

Assessment 2: Discussion blog

Start date:

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

Submission notes: Blog 1 due June 18 (11:55pm); Blog 2 due June 25 (11:55pm); Blog 3 due July 2 (11:55pm)

Assessment 3: Listening Test

Start date: Not Applicable

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.

Submission notes: Listening Test 1 during lecture time on July 10. Listening Test 2 during lecture time on August 7.

Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 3 June - 7 June	Lecture	L1. 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: 10 June - 14 June	Lecture	L2. The Black Atlantic 1 – Traditional Music from Ghana & Senegal 1. Introduction to West African musics. *Ghanaian traditions: Ewe Gahu* & Dagaaba *Bawaa* 2. *Mandinka traditions: Djembe & Sabar*
	Tutorial	• Discussion of methods & concepts, and group research projects. • Research project group self-selection to be finalized by students. • Discussion of potential research projects.
	Assessment	**Blog 1 Assignment** Due week 3 (June 18, 11:55pm)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: 17 June - 21 June	Lecture	L3. The Black Atlantic 2 - Contemporary music from Ghana & Senegal 1. *Ghanaian Highlife* 2. *Senegalese Mbalax*
	Tutorial	• Proposed research topics to be finalied at the tutorial. • A list of research groups and their membership will be posted on Moodle. • Discussion of blog 1. • Practical workshop: Understanding and playing African polyrhythms; two against three pattern; 12/8 bell patterns.
	Assessment	Blog 2. Assignment Due Week 4 (June 25, 11:55pm). 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: 24 June - 28 June	Lecture	L4. The Iberian Peninsula (Spain): Music of the dispossessed (*flamenco*)
	Tutorial	Research topics and contacts with research subjects finalized. Each group reports. How to write research abstracts. Discussion of Blog 2. Review selections from Fela Kuti film.
	Assessment	Blog 3 Assignment Due July 2, 11:55pm (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 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.
Week 5: 1 July - 5 July	Lecture	Listening Test 1 L5. The Iberian Peninsula (Portugal): Music of the dispossessed (*fado*)
	Tutorial	Brief report on research progress. Discussion of Blog 3 Listening to and identifying *flamenco* rhythms and forms.

Week 6: 8 July - 12 July	Assessment	Listening Test 1 (during scheduled lecture time) No Lecture
Week 7: 15 July - 19 July	Lecture	L6. The Black Atlantic (Cuba) The Cuban *son* complex (*son, mambo, timba*)
	Tutorial	Submission (July 16, 11:55pm) and discussion of 400-word research abstracts. Analysis of *fado* form.
Week 8: 22 July - 26 July	Lecture	L7. The Black Atlantic (Brazil) *Candomble, samba & tropicalia*
	Tutorial	Practical workshop: understanding and playing the *son* and *rumba* clave.
Week 9: 29 July - 2 August	Lecture	L8. The Gong Chimes of Southeast Asia: The Indonesian g*amelan*
	Tutorial	Understanding and playing *samba batucada* rhythms.
Week 10: 5 August - 9 August	Lecture	Listening Test 2 (during scheduled lecture time) L9. The Gong Chimes of Southeast Asia: The Indonesian g*amelan*
	Tutorial	Balinese gamelan workshop in room 331.
Week 11: 12 August - 16 August	Assessment	Written project report submissions Aug 14, 4:00pm. Research presentations Aug 21 (12-4pm)

Resources

Prescribed Resources

There is a **Resources** section in Moodle that contains the following:

A. Resources for mandatory course listening and reading:

1. Reading list using Leganto. This enables easy access to all course materials on any device, through a single, intuitive user interface.
2. Listening List. This enables access to all AV materials used in the lectures.
3. Music Glossary. This valuable resource provides definitions and links to other resources, where appropriate, of key terms and concepts used in the course. It is strongly recommended that you consult this list.

B. Films with links to online viewing:

1. Buena Vista Social Club
2. Orfeu Negro
3. Capas Negras

C. Performance Resources:

1. Gangokui 12-pulse seven stroke pattern
2. Son clave
3. Salsa
4. Samba batucada
5. Balinese gamelan: gilak topeng
6. Balinese gamelan: gilak baris
7. downloadable scores of the above

There is a **Listening Activities** section in Moodle that contains listening practice quizzes designed to assist you in preparing for the listening tests. You are encouraged to use this resource.

Recommended Resources

See the Leganto Reading List in the course Moodle site.

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.

Submission of Assessment Tasks

Submission of Assessment Tasks

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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/

Image Credit

AdobeStock

CRICOS

CRICOS Provider Code: 00098G