



Faculty of Arts & Social Sciences

SCHOOL OF ARTS AND MEDIA

COURSE CODE: MUSC 1101

COURSE NAME: Music Reinvented

SESSION 1, 2015

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Course Staff

Convenor, Lecturer, Tutor: Dr John Napier, Room 113, Robert Webster Building. Consultation Hours: Mondays 11-12 and Fridays, 1 pm – 2 pm. If you cannot make these times, for an appointment, tel 9385 6953, or email (preferred) j.napier@unsw.edu.au. Please include your full name and student ID, and **use your UNSW email account**.

Tutors: Assoc. Prof Dorottya Fabian d.fabian@unsw.edu.au Dr Michael Hooper m.hooper@unsw.edu.au

School Office. School of Arts and Media, Room 312, Level 3 Webster Building; Email: sam@unsw.edu.au telephone: 9385 4856.

Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; 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 matters, see the SAM Policies and Guidelines webpage <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details and structure:

MUSC1101, Music Reinvented, is a 6 Units of Credit Course. It is a single session, Level 1 course. There are no prerequisites for this course.

In line with University expectation, the course requires 3 hours of attendance at lectures and tutorials per week, and approximately 6.5 - 7 hours per week of further study. Students should therefore expect a total workload of 10 hours per week.

Course Summary

This course is designed as an introduction to a wide range of musical styles, techniques and circumstances as well as methods of study in music. Enables students to acquire insight into compositional processes and the place music occupies in different societies. Includes study of early 20th century music and ethnomusicology.

1. Lecture

Music History: 1890-1940 (an overview)
Introduction to Ethnomusicology

2. Tutorial

Skills of study, listening, writing and discussion. Supporting musicianship skills.

3. Preparation for Listening Examination – **self-directed learning.**

Course Aims

This course offers an introduction to musicology, the systematic study of music. This is undertaken through the detailed study of European concert music of the period 1890-1940, and through engagement with the challenges offered by ethnomusicology, the ethnographically informed study of music. It aims to develop students' critical thinking in areas of historiography, musical meaning, and aesthetics.

It introduces students to some of the methodologies employed in upper level courses in Music, to some of the Musicianship skills required in such studies. It develops student knowledge of exemplary works of Western classical music from the period under study, and how to critically discuss such music within the disciplinary conventions of musicology.

The course will develop the skills involved in scholarly enquiry in Music, particularly in research and formal academic writing about music, and the capacity for analytical and critical thinking and for creative problem solving, both in general and in a manner specific to the discipline. It provides the intellectual background to and methodological underpinnings for subsequent courses in musicology

Learning Outcomes

At the end of this course, students will be able to:

Demonstrate understanding of the major trends and contexts in early twentieth century musical and compositional thinking through the writing of short essays. (Assessment items 1 & 2)

Outline the contribution of major musical figures and works of the period, support their argument in a longer musicological essays with appropriate analytical tools. (Assessment item 2)

Critically engage with historical and contemporary approaches to ethnomusicology, and ethnomusicological technique. (Assessment item 3)

Apply bias-aware strategies of listening to and appraising music of varying degrees of familiarity (Assessment item 3 & 4)

Appraise and discuss significant works of music using the conventions of musicology, demonstrating an overview understanding of European musical history and styles (Assessment item 4)

This course aims to help students towards achieving the following graduate attributes.

- (1) the skills involved in scholarly enquiry (learning outcomes 1, 2 and 5. Assessment items 2, 3 and 4)
- (3) the capacity for analytical and critical thinking and for creative problem solving (learning outcomes 1 and 2. Assessment items 2 and 3)
- (5) Information Literacy – the skills to locate, evaluate and use relevant information (learning outcomes 1, 2 and 5. Assessment items 2, 3 and 4)
- (7) an appreciation of, and respect for, diversity (learning outcomes 3 and 4. Assessment item 3)
- (12) the skills of effective communication. (learning outcomes 1, 2, 3 and 5. Assessment item 1, 2, 3 and 4)

Rationale for inclusion of content.

By focussing on a period of major transition in Western classical music, students encounter not only a period of radical change in music itself, but of fundamental shifts in the way in which music was understood, both as sound and as social practice. Topics include Mahler and the beginnings of Expressionism, Debussy and other arts, Stravinsky, Bartok and Nationalism, the influence of jazz, vernacular music and the recording industry, and music and politics. This leads students to reconsideration of their own ideas about what music means, and what it means to be a musician. This reconsideration is reinforced by the examination of other cultural contexts for music making.

Teaching and Learning strategies.

My approach to teaching and learning is informal and discursive. Lecture content, though mandated in the course outline, and summarised by me at key points through the session, is flexible to enable the engagement of students in open questioning, critical evaluation, and self-reflection at all times. This flexibility is both in response to student demand, and a contingent response to the varied backgrounds and levels of prior knowledge demonstrated by students.

Discursive presentation, in-class discussion and reflection, musical and audio examples form the basis of lectures: the final section of each lecture is given over to summary and to realignment of teaching and learning with the expectations of the course outline. Follow up discussion, musicological analysis practice, course notes and advice are available on the course's website.

Tutorials are again responsive to the wide range of interests and prior knowledge demonstrated by our students. They are also designed in response to perceived gaps in students prior learning, and in order to acquaint students with the tools, discipline and time management necessary to successfully negotiate other parts of this course and their degree program.

Assessment:

Please note that it is SAM policy that students must seriously attempt ALL assessment tasks in order to pass the course.

Assessment Type	When assessed	Weighting	UNSW Graduate Attributes
Assessment Task 1: 2 short writing assignments 1 and 2	Due week 3 (assign.1) and week 6 (assign.2) Thurs 11.59 pm	25% (12.5% each)	1, 5, 12
Assessment Task 2: Essay	Due on Thursday of Week 9 11.59pm	45%	1, 3, 5, 12
Assessment Task 3: Music Literature.	Held in the lecture in week 11	20%	1, 3, 5, 12
Assessment Task 4: Exam covering only aspects of ethnomusicology	Held in the lecture in week 12	10%	7, 12

Assessment Task 1 Short writing assignments. Each paper is to be 400 – 500 words in length.

Assignment 1) Definition and Reflection on sources. Define ONE of the following terms, “Modernism” or “Impressionism” or “Nationalism” using at least three sources: Oxford Music Online, a resource found through RILM or the MUSIC INDEX, and another internet resource, excluding Wikipedia. (If defining “Modernism”, your definition should concentrate on the application of this term to music written prior to the start of the Second World War (usually given as 1939)). You are also expected to comment on the differences between your three sources of information, keeping in mind in-class discussions of “scholarly” resources.

This assignment will be assessed primarily on clarity of writing style, thoroughness and accuracy of referencing and accuracy of definition. Avoid creating a definition that consists largely of a list of names.

Assignment 2) Mini biography. Write a brief biography of the early life of one of the composers named in the essay topic (to be given in week 2). Be careful to link data offered in the biography to the composer’s subsequent musical development.

This assignment will be assessed primarily on the student’s demonstrated ability to select relevant information, and to thus create a cohesive item of scholarship. Clarity of writing styles and thoroughness and accuracy of referencing are also important.

Assessment Task 2: Essay

Topic to be given in the tutorial in Week 2.

Length: 2000 words.

Assessment Criteria for Essay.

Grade	Criteria
High Distinction 85% +	the essay must thoroughly address the topic, and only the topic (content), be thoroughly researched, using up to date sources (research), be well written and argued (structure), and supported by carefully chosen musical examples. Exemplary understanding of the topic, with

	independent thinking. It must be fully and accurately referenced.
Distinction 75 – 84%	which addresses most of the above, or addresses all but is deficient in writing and/or argument. Thorough understanding of the topic. It must be fully and accurately referenced.
Credit 65 - 74%	which addresses most of the above, but is deficient in writing and/or argument. Understanding of the topic. It must be fully and accurately referenced.
Pass 50 – 64%	Addresses some or all of the points. Deficiencies in writing and argument. Some lapses in understanding of topic, possibly requiring a rewrite. It must be fully and accurately referenced.
Fail < 50%	Little or no evidence of independent study and reading. Citation of lecture notes is not considered independent study and reading. Little or no grasp of the topic, suggesting that the course should be attempted a second time. Poor writing that fails to convey the author's intent.

The essay must be written in your own words. A pastiche of quotes is not acceptable. As a rough guide, a quote should not be more than a sentence long, unless the quote itself is the subject of discussion. I am happy to read drafts of student work at any time prior to one week before the due date. For the sake of my failing eyesight, please use a simple Times New Roman Script of size 12, or Arial in size 10. Your work must be one and a half or double-spaced and contain 2.5 cm margins, so that I may make many cynical comments. You may submit your work on re-used paper, or printed on both sides of the page.

Music Literature - Listening Test

This assessment item largely involves self-directed learning, though segments of most of the works to be examined will be played in class. The tutorial in week 2 will be dedicated to how to prepare for this and other Music Literature tests that you may encounter in subsequent courses.

Knowledge of this music ideally involves performing it. Knowing works through repeated listening is almost as good. Literate musicians need to know that part of the Western musical tradition often described as the standard repertoire. Acquiring a grounding of this kind helps make it possible for students working towards musical literacy to recognise the styles of some of the best-known composers in that tradition and, more specifically, passages from significant works by those composers. The purpose of this listening assignment in Western Music Literature is to assist BMus, BMusBEd and BA music major students and other students taking courses in Music to continue to acquire in a systematic way some familiarity with works they should expect to know and to gradually build a soundly based sense of style that would enable them to make intelligent and informed comments about even such compositions as are unfamiliar to them. We assume that students will acquire a much more extensive grounding in Western music literature, and in other musics, than that represented by this list. The list is a measure of a minimum requirement.

The works selected for study in MUSC1101 all fall within the period covered by the lectures. Subsequent music literature lists may be broader. In the examination for this part of the course, you will be played excerpts from the works below, and expected to be able to provide the following information.

Composer,
work,
section or movement, in the case of multi-section works
genre,
keyword chosen from a given list, appropriately linking the work to our study this session.

A list of keywords will be distributed in the tutorial in week 2.

The following works should all be available in the UNSW library. I may also provide links to recordings of the works, on Youtube, in the course website.

Mahler, Gustav *Symphony No. 2 in C minor "Resurrection"*, mvts. 4 & 5.

Strauss, Richard *Salome*. From "The Dance of the Seven Veils" till the end.

Debussy, Claude
"Pagodes" and "Le soirée dans Grenade" from *Estampes* for solo piano.
"La Cathédrale Engloutie" (The Submerged Cathedral) from *Preludes Bk 1*, for solo piano.

Ravel. Maurice *Piano Trio in A minor*

Stravinsky, *Petrushka*

Bartok, Bela *String Quartet no. 4*

Sibelius, Jean *Tapiola*.

Stravinsky, Igor *Symphony of Psalms*

Bartok, Bela *Piano Concerto no. 3*

Milhaud, Darius. *La Création du Monde*

Schoenberg, Arnold "Nacht" and "Der Mondfleck" from *Pierrot Lunaire*

Berg, Alban. *Wozzeck*, Act 3, Scene 3.

Shostakovich, Dimitri *Piano Quintet*.

Weill, Kurt .Ouverture, "Canon Song", "Jealousy Duet" and "Ballad of Sexual Dependency/Obsession" from *Die Dreigroschenoper (The Threepenny Opera)*.

Music Literature represents 20% of the overall mark for Music Re-invented. The listening exam is held in Week 11, in the regular lecture time. Re-sits are only organized in exceptional cases when a student can demonstrate (with full documentation) extreme misadventure or illness on or around the set date of the exam. Students therefore must make sure they come prepared and on time.

Ethnomusicology Examination

High Distinction	Critically evaluate the practice of ethnomusicology, showing evidence of independent thought, Define and apply the methodological bases of ethnomusicology accurately and thoroughly.
Credit - Distinction	Define and apply the methodological bases of ethnomusicology accurately and thoroughly. Show evidence of understanding the critical evaluation of ethnomusicology.
Pass	Define and apply the methodological bases of ethnomusicology accurately and thoroughly.
Inadequate	Unable to define and/or apply the methods of ethnomusicology, necessitating further study and/or repetition

Submission of Assessment Tasks

All students must submit both hard and soft copies of their Assessment Tasks 1&2 through Turnitin on the Moodle site for this course.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0.

For more information on submission of late work, consult the FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.

- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

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.
- **Duplication:** 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.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

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.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Course Schedule

This course is delivered through a combination of face – to – face lectures, tutorials and independent learning (Listening Examination)

Lecture: Friday 11 – 1 Electrical Engineering G25

Tutorials: Tuesday 10, 11, Room 139 Robert Webster Building. Tuesday 1, 3 Room G18 Robert Webster Building

Week 1	Introducing Historiography, Historical Musicology
Week 2	Mahler, modernism, post-romanticism. (Richard Strauss, Schoenberg) Tutorial Topic: Sources and Referencing. Music Literature
Week 3	Debussy. New structures, symbolism, impressionism, exoticism (Ravel) Tutorial Topic: What is musicology?
Week 4	Stravinsky. Bartok Neo-Nationalism. (Vaughan Williams, Sibelius, Janacek) Tutorial Topic: Music Literature. Singing: Ravel
Week 5	Good Friday: No class. Tutorial Topic: Musical meaning through enculturation: Singing: Stravinsky
Week 6	Post WW1 Stravinsky and Bartok cont'd. 2 nd Viennese School Tutorial Topic: Musical Biography. Singing: Bartok
Week 7	Shostakovich. Music and politics. (Weill, Hindemith). Tutorial Topic: Musical meaning: Leonard Meyer. Argument: Appropriation and representation.
Week 8	What does ethnomusicology seek to study? Is it any different from musicology? Music as Culture. Contemporary topics and complete ethnographies. The location of the field. Tutorial Topic: Argument: Concert Behaviour.
Week 9	Music and “non-music”. Approaches to pitch and rhythm. Tutorial Topic: Argument: The limits of representation. Singing: Stravinsky
Week 10	Organology. Notation. Tutorial Topic: Discussion: what is composition? Definitions of own musical “field”
Week 11	Transmission. Theories of Meaning. How music means. Tutorial Topic: Musical Meaning: Feld and framing. Singing: Andean hockets.
Week 12	In class test on material covered in weeks 8 – 11. Tutorial Topic: The ethics of ethnomusicological research. Singing: Steve Reich
Week 13	Tutorial: Introduction to music in film.

Student Resources.

Recommended Texts:

Burkholder, J. Peter, Donald Grout and Claude Palisca *A History of Western Music* Eighth Edition (International Student Edition) ISBN 0-393-97991-1, Published by Norton, London and New York, Paperback. (Commonly referred to as "Grout" or "Grout-Palisca"). This is an excellent general history of music.

Harper-Scott, JPE and Jim Samson 2007 *An Introduction to Music Studies*. Cambridge: Cambridge University Press.

Taruskin, Richard (ed.). 2010 *The Oxford History of Music*. Oxford: Oxford University Press. **Available online through the Library as a database.**

Further Reading:

Adorno, Theodor W. 1973. *Philosophy of Modern Music*. Trans. Anne G. Mitchell and Wesley V. Blomster. New York: Seabury Press.

Antokoletz, E. 1984. *The Music of Bela Bartok*. Berkely: University of California Press.

Austin, W. 1966. *Music in the Twentieth Century*. New York: Norton.

Barham, Jeremy, Ed. 2003 *Perspectives on Gustav Mahler*. Burlington, VT :Ashgate, 2003.

Barham, Jeremy, Ed. *The Cambridge companion to Mahler*. Cambridge : Cambridge University Press.

Bayley, Amanda. 2001 *The Cambridge companion to Bartók*. Cambridge, U.K.; New York: Cambridge University Press

Born, Georgina and Hesmondhalgh, David eds..2000 *Western Music and Its Others*. Berkeley: University of California Press.

Crawford, J. and D. Crawford. 1993. *Expressionism in Twentieth Century Music*. Bloomington: Indiana University Press.

Cross, Jonathan, 1998 *The Stravinsky legacy*. Cambridge; New York: Cambridge University Press.

Cross, Jonathan, 2003 *The Cambridge companion to Stravinsky*. Cambridge; New York: Cambridge University Press.

Druskin, M. 1983. *Igor Stravinsky: his life, works and views*. Cambridge: Cambridge University Press.

Fanning, D. (ed). 1995. *Shostakovich Studies*. Cambridge: Cambridge University Press.

Griffith, Paul. 1978. *Modern Music: A Concise History from Debussy to Boulez*. London: Thames and Hudson.

Jarocinski, S. 1976. *Debussy: Impressionism and symbolism*. London: Eulenberg.

Laloy, Louis, 1999 *Louis Laloy (1874-1944) on Debussy, Ravel and Stravinsky*. Translated Deborah Priest. Aldershot, England ; Brookfield, Vt. : Ashgate.

Mawer, Deborah, Ed. 2000 *The Cambridge companion to Ravel*. Cambridge : Cambridge University Press

McHard, James L. 2008 *The Future of Modern Music: A Philosophical Exploration of Modernist Music in the 20th Century and Beyond*. 3rd ed. Chicago: Iconic Press, 2008.

Mitchell, Donald & Andrew Nicholson, Eds. 2002 *The Mahler companion*. Oxford: Oxford University Press.

Mitchell, Donald. 1976. *The Language of Modern Music*. Revised edition. London: Faber and Faber.

Morgan, Robert P. 1991 *Twentieth Century Music*. New York: Norton.

New Grove Modern Masters: Bartok, Stravinsky, Hindemith. New York: Norton, 1984.

New Grove Turn of the Century Masters. New York: Norton, 1986.

New Grove Twentieth-Century French Masters. New York: Norton, 1986.

Ross, Alex, 2007 *The rest is noise: listening to the twentieth century*. New York : Farrar, Straus and Giroux, 2007.

Salzman, Eric. 1988. *Twentieth Century Music: An Introduction*. 3rd edition. Englewood Cliffs: Prentice Hall.

Schneider, David E., 2006 *Bartok, Hungary, and the renewal of tradition: case studies in the intersection of modernity and nationality*. Berkeley: University of California Press.

Treize, Simon, Ed. 2002 *The Cambridge companion to Debussy*. New York: Cambridge University Press.

Watkins, Glenn. 1988. *Soundings: Music in the Twentieth Century*. New York: Schirmer.

Students should also read the Oxford Music Online articles on: Bruckner, Mahler, Debussy, Ravel, Stravinsky, Bartok, Sibelius, Shostakovich, Schoenberg, Berg, Webern, Hindemith, Weill.

Ethnomusicology texts.

Nettl, Bruno et al. 2004 *Excursions in World Music*. 4th Edition. Upper Saddle River: Pearson Prentice Hall.

Post, Jennifer C (ed). 2005. *Ethnomusicology; A contemporary reader*. Routledge.

Shelemay, Kay Kaufman 2001. *Soundscapes: Exploring music in a changing world*. New York: Norton.

Stobart, Henry 2008 *The new (ethno)musicologies*. Lanham, Md. : Scarecrow Press.

Stone, Ruth M. 2008 *Theory for ethnomusicology*. Upper Saddle River, N.J.: Pearson Prentice Hall.

Wade, Bonnie. 2003. *Thinking Musically*. Oxford.

The following texts are foundational texts of ethnomusicology, and important for all people studying music at a tertiary level.

Blacking, John. 1973. *How Musical is Man*. Seattle: University of Washington Press.

Feld, Steven. 1982. *Sound and Sentiment*. Philadelphia: University of Pennsylvania Press.

Merriam, Alan. 1964. *The Anthropology of Music*. Chicago: Northwestern University Press.

Nettl, Bruno. 1983. *The Study of Ethnomusicology*. Urbana: University of Illinois Press.

Students should make use of the *UNSW Library website*: <http://www.library.unsw.edu.au/>

Student should have access to lecture notes through Moodle, which is accessed via myElearning.

I suggest that students download the notes for each week prior to the class: this will leave more time for playing and discussion of musical examples. The lecture notes are copyright. **Please also note that there will never be a 'perfect fit' between the lecture notes and the lecture, and that down loading the lecture notes will not be an adequate substitute for attending the lectures themselves.**

Exercise extreme caution in the use of Internet "resources", other than those accessed via the eJournals and databases of the University library. As with most subjects, the core reading and best literature is not found through Google, but

in books and up to date journals. Academic books and articles are usually written by people who have done many years of detailed study in that field. Before publication, they are reviewed by similarly qualified people, and after publication are referred to, often critically, in both reviews and subsequent works. Good university libraries are selective about how they spend their limited budgets. **Students who present essays that only reference internet resources obtained through search engines such as google have not done the required reading.** Remember that anyone can write anything on the internet, and treat all internet material with caution: much of it is light weight material that does not take the critical or contextualising stance appropriate to university study. Vast amounts of it are plagiarized.

UNSW Study Skills Tutorial - ELISE

Scholarly information

Appropriate and efficient use of scholarly information is vital to academic success. This is not as simple as it seems. To ensure that students have the best opportunity to succeed the University has created ELISE. This online tutorial will introduce students to the scholarly information landscape and show them how best to navigate it, helping them to save time and build confidence.

ELISE gives students a head start in understanding how to find, use and evaluate essential information, whether it be print or online. It will help students locate the services they need to maximise their academic potential.

<http://subjectguides.library.unsw.edu.au/c.php?g=100219&p=649107>

Information on relevant Occupational Health and Safety policies and expectations can be found at

www.riskman.unsw.edu.au/ohs/ohs.shtml

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734). Information for students with disabilities is available at:

www.studentequity.unsw.edu.au/disabil.html

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.

Course Evaluation and Development

Students will have opportunity to evaluate the course and its teaching through the standard CATEI process, at the end of session. The workload in this course has been pared and slowed in response to student feedback, and online learning has been downplayed to the level of a support mechanism in response to student preference for a flesh and blood lecturer.